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THE "WILHELM MEISTER" SONGS.

"BUT, above all, let him (*i.e.*, the reader) turn to the history of Mignon. This mysterious child, at first neglected by the reader, gradually forced on his attention, at length overpowers him with an emotion more deep and thrilling than any poet since the days of Shakespeare has succeeded in producing." Thus wrote Carlyle in the preface to his translation of Goethe's "Wilhelm Meister," and that sentiment has undoubtedly been re-echoed by all who have become acquainted with the pathetic story of the mysterious maiden Mignon. It has naturally taken special hold of musicians; and to enumerate all the settings of the poems connected with her, and also with the Harper, would prove a task of great difficulty, and, we may add, of little profit. For the present we would call attention specially to the songs of Beethoven, Schubert, and Schumann, and refer to their connection with the tale; also to one or two passages in which the author sketches out the musical treatment suitable to his romantic lines, comparing the hints of the poet with the execution of the musician.

Take, for example, the song "Wer nie sein Brot mit Thränen ass." Wilhelm listens outside the garret of a humble little inn to the Harper's playing and singing, and to the stanzas—part song, part recitative. This has been set by Schubert and also Schumann; both naturally employ the minor key, have the same (common) measure, and, in imitation of the harp, arpeggios; Schumann, indeed, has arpeggios of wide sweep and of striking effect at the words "Ihr führt ins Leben." The intense earnestness of Schumann's setting is undeniable, and yet, by simpler means, Schubert produces equal effect, and remains more true to the situation. Up to a certain point both composers gave heed to the "part song, part recitative." Wilhelm enters the small room, converses with the Harper, who, after touching the strings by way of prelude, soon begins to sing:—

Wer sich der Einsamkeit ergibt,
Ach? der ist bald allein.

The two composers just mentioned have set these words. Again, here, both have caught the right mood; but the phraseology of Schumann is more complicated, his colouring of a darker hue. The "soft prelude" in each

of these fine settings is in keeping with Goethe's description, though Schumann disturbs his by a *sforzando*.

One morning Wilhelm hears the sound of music before his door. It is Mignon. The child enters and sings to him the ever famous "Kennst du das Land," which has been set by all three composers—Beethoven, Schubert, and Schumann. In the year 1810 Beethoven made the acquaintance of a young girl, whose sensitive nature, love for the beautiful, and enthusiasm for music, strongly recall Goethe's heroine: this was the famous Bettina Brentano. In her celebrated letter to Goethe, describing her first visit to Beethoven, she writes: "I entered unannounced and found him at the piano. I mentioned my name and he was very kind, and asked if I would like to hear a song he had just composed. Then he sang 'Kennst du das Land' in a sharp incisive tone, filling the hearer with the melancholy of the sentiment. 'It is beautiful, is it not?—wonderfully beautiful. I will sing it again,' he said enthusiastically." And she relates, too, how Beethoven spoke of the power Goethe's poems exercised over him, and of the "lofty spirit of harmony pervading them."

Schubert wrote his setting in 1816, and his diary for that year shows what he, too, thought of the poet. He says: "Although I myself think my 'Rastlose Liebe' more successful than 'Amalia,' yet I cannot deny that to Goethe's musical genius must be attributed in a large measure the applause which greeted the song."

In his novel, Goethe himself gives an outline of the music to his words as he imagined it. He says: "She began every verse in a stately and solemn manner, as if she wished to draw attention towards something wonderful, as if she had something weighty to communicate. In the third line, her tones became deeper and gloomier; the 'Know'st thou it, then?' was uttered with a show of mystery and eager circumspectness; in the 'Tis there! 'tis there!' lay a boundless longing; and her 'I with thee would go!' she modified at each repetition, so that now it appeared to entreat and implore, now to impel and persuade."

That the opening of each verse should be stately, and that a certain mystery should surround the question, must have been felt by all these composers, quite apart from the author's musical hints. The modification at

each repetition of the "I with thee would go," refers, perhaps, to the mode of interpreting the music by the singer; anyhow, only one of the three composers makes any difference in the various stanzas. Beethoven has a long persuasive note at the close. Schubert, by the way, omits the second stanza. Of the three settings, it may safely be stated that each is thoroughly worthy of its composer. To descend, just for a moment, from poetry to pianism, it may be asked: "What ordinary accompanist could play the chord for the right hand as written by Schumann in the eleventh of the triplet bars?"

Later on in the novel there is an account of the attack by freebooters on the wandering theatrical troupe, whose doings and sayings occupy so many pages. Wilhelm is wounded; a fair lady appears on the scene, and by her orders he, together with Mignon, the Harper, and the coquette Philina, is conveyed to the nearest village. When convalescent, he ponders over the past—of the countess who had taken such favourable notice of him at the castle; of the beautiful unknown, through whose kindly intervention he was enjoying calm and comfort. And then, adds Goethe: "He fell into a dreamy longing; and well accordant with his feelings was the song which at that instant Mignon and the Harper began to sing with tenderest expression in the form of an irregular duet":—

Nur wer die Sehnsucht kennt
Weiss, was ich leide! etc.

This song was set to music four times by Beethoven, twice by Schubert, and once by Schumann. Beethoven's settings were made in 1810, the year of the "Know'st thou the land." They are very short compositions, and for one voice; the first three have each only eleven bars, the fourth twenty-eight. The melodies of the first three are simple and plaintive, with modest harp-like accompaniment; and the second half of the poem is repeated to the same melody. In the fourth, each line of the poem has its own music, and, within moderate limits, the sense of the words is well accentuated in the accompaniment. Schubert has also set it for one voice. It is somewhat in the style of Beethoven's No. 4, only the middle section is worked up to a more effective climax; the slow, soft "Ach, der mich liebt und kennt" passage, just before the working up, is a miracle of simple expression. The other setting is in duet form, and though, perhaps, it would be difficult to explain in so many words, "irregular" seems the fitting epithet for this composition. Why is it not sung? The music is some of Schubert's dreamiest, most plaintive; the key is B minor, and certain chords, certain touches, seem born of the same spirit as the B minor symphony. How marvellously is that tender opening phrase repeated without monotony! And, again, with what terrible force does that *forte* chord of diminished seventh enter at the words "Es schwindelt mir," after the soft, tremulous cadence when the voices have paused in their song of sorrow, of love, and of absence. The accompaniment is orchestral from first note to last. Could not someone undertake to translate it for orchestra? Schubert must have had instruments other than the wooden pianoforte in his mind when he wrote it.

Schubert's setting of Mignon's song, "Heiss mich nicht reden," is simple and expressive. The one by Schumann must rank amongst his finest inspirations. As music for the simple-minded, tender-hearted Mignon, it may be far too dramatic; but as in the novel the poem is introduced in quite an incidental manner, Schumann was perhaps justified in treating it according to his fancy.

Of Mignon's last pathetic song, "So lasst mich scheinen,

bis ich werde," Schubert has left two settings; Schumann one. Of Schubert's two, the first is in B major, the second in B minor and major. They are both wonderfully expressive songs; but in the latter the tones are sadder and again, more consoling; the music is altogether more transcendental. Schumann's setting will scarcely rank so high, although it contains many fine passages, among others the concluding symphony. The story of Mignon forms a touching tragedy, and an acquaintance with it adds greatly to the interest of the songs mentioned. It throws one into the right mood for listening to them, just as the argument of a fine opera prepares the audience for the general character of the musical contents.

J. S. S.

OPERA AT THE KING'S THEATRE FROM 1821 TO 1828.

FOR seven years (with the exception of 1824, when Mr. Benelli was in command) John Ebers was manager of the above theatre, and of the principal events of those seven years he has left an interesting record. The difficulties of an impresario were evidently as great then as they are now, and Ebers thus refers to them:—

"To undertake it (*i.e.* the management) with confidence is, indeed, impossible. What a multitude of conflicting interests, tastes, dispositions, and caprices, is it not necessary to reconcile! And where, to avoid one rock, it is necessary to run on another, the odds are sadly against the pilot who ventures in such perilous seas."

The ballet department was one of Ebers' first considerations, and he tells us of his efforts, finally crowned with success, to obtain from Paris some of the most notable dancers of that day. So important in the eyes of the French were any negotiations with regard to the ballet that the correspondence, we are told—

"was required to be transmitted, through the medium of the English Ambassador at Paris, to the Baron de la Ferté, the intendant of the Royal Theatres."

The first opera season (1821) opened on March 10th with Rossini's *La Gazza Ladra*, for which no less than a month's rehearsals were found necessary. Ebers speaks of it as a work "very difficult of performance." On March 24th, in addition to this opera, a ballet, *Paris et Enone*, was given, when Mons. Albert, as Paris, excited great admiration, so great indeed that—

"Mr. John Fuller shouted out from the boxes his satisfaction in the words, 'You dance excellently well.'"

This was a welcome more hearty, perhaps, than fashionable.

The production of *Don Giovanni* on May 24th caused some difficulty. The committee (of five noblemen) wished the part of Ottavio to be given to a certain Torri, but Mr. Ayrton, who "stood before the public as the responsible manager of the performances," considered Signor Begrez the best man for that part. The position of affairs was a delicate one, but Begrez "cut the knot" by tendering his resignation. This was unfortunately followed by the resignation of Mr. Ayrton, Ebers' right hand in musical matters. And thus our impresario soon tasted "of the pleasures of management."

The following reference to *Le Nozze di Figaro*, performed during this first season, is curious:—

"As originally performed, the opera was found much too long for the customary time of representation, it having been composed for a theatre where the opera alone forms the business of the evening. As now performed, it is therefore curtailed considerably from the limits of the original."

This frank statement gives one an idea of the importance of the ballet in those days, and of the liberties taken with operas; but of the latter, more anon.

The list of operas given during this first season is worth quoting:—

<i>La Gazza Ladra</i>	Rossini
<i>Agnese</i>	Paër
<i>Tancrède</i>	Rossini
<i>La Clemenza di Tito</i>	Mozart
<i>Il Turca in Italia</i>	Rossini
<i>Il Don Giovanni</i>	Mozart
and <i>Le Nozze di Figaro</i>	"

£7,952 were spent on artists for the opera, and £9,191 on artists for the ballet! The total receipts were £32,223, the expenses £39,298. With this loss of over £7,000 Ebers must have smiled when the newspapers announced the closing of the house "after one of the most successful seasons ever known."

The second season opened with *Le Nozze di Figaro*, of which Ebers says that it is "the fittest opera in the world to supply a blank, being one of the very few that have maintained their powers of attraction through innumerable representations."

The "blank" referred to was the postponement of Pacini's *Il Barone de Dolsheim*, owing to the non-arrival of Cartoni and Cerutti.

Strange liberties have been taken at all times with operas, and here is one specimen:—

"The beautiful, and now familiar, air 'Voi che sapete,' which, according to circumstances, has been sung by Susanna, the Countess, or the Page, was, on this occasion, assigned to the latter character, so well was Caradori's power of expression adapted to give effect to it."

And here is another. When Pacini's opera was at length produced, it failed, and accordingly "was strengthened by some compositions of Rossini, which met with great applause." This is a method of turning unsuccessful into successful operas which, nowadays, would have little chance. The public, whatever its faults, no longer looks upon an opera merely as a vocal concert.

But a still greater wonder was achieved during this second season, for an unsuccessful oratorio was transformed into a successful opera. Rossini's oratorio *Mose in Egitto* had been performed at Covent Garden, but the audience, "accustomed to the weighty metal and pearls of price of Handel's compositions, found the *Moses* as dust in the balance in comparison." So it was fitted up as an opera, entitled *Pietro l'Eremita*, that of *Mose in Egitto* being "considered too sacred for an opera. The oratorio, says Ebers, "was condemned as cold, dull, and heavy," while the opera was pronounced by Lord Sefton, one of the most competent judges of the day, "to be the most effective opera produced within his recollection." To be quite truthful, it must be mentioned that the music of the oratorio was reinforced by additions from Rossini's "other works." By the way, has this transformation experiment ever been tried on any other unsuccessful oratorios, of which there is no lack? An opera, by the way, was lately performed in London as an oratorio; as the former it had met with success, but as the latter it failed.

Rossini was the chief attraction during this second season, and it appears that "some complained of the infrequent exhibition of Mozart's operas at the King's Theatre, and the overwhelming quantity of Rossini's music."

Time has made but little change since 1823, so far as Mozart is concerned, but we are no longer dosed with "overwhelming quantities" of Rossini.

The second season* resulted in a loss of upwards of £5,000.

The *Clemenza di Tito* of Mozart was the opening performance of the third season, and that opera is laconically

yet truthfully described "as the last and not the best of Mozart's compositions."

In reference to *La Donna del Lago*, Ebers makes some remarks which show that he knew thoroughly well the weak points of Italian opera. He writes:—

"However, the story of an Italian opera is, and ever must be, matter of secondary import; and except from the force of associations, such as are attached to *La Donna del Lago*, will never greatly either attract or repel. The music is all in all; and the music of this opera bore up its defective companion."

And so, too, he speaks of Rossini's *Ricciardo e Zoraide*, produced originally at Naples, as—

"One of those frequent pieces in which the music had to contend with the evil influence of a plot equally improbable and uninteresting."

The third season ended again with a loss, and of over £9,000.

(To be continued.)

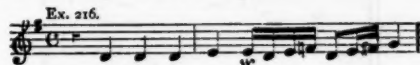
THE ORGAN WORKS OF J. S. BACH.

EDITED BY W. T. BEST.

(Continued from p. 171.)

VOLUME XI.* (Continued.)

No. 4, "Nun danket alle Gott":—



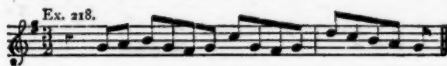
This chorale prelude is No. 43 (p. 34) of Peters, Vol. VII., and is the seventh of the eighteen great preludes in the B.-G. Vol. XXV., Part II., p. 108. In Best only the G and F clefs are used, but in the B.-G. the C clef (alto) is employed for the middle stave. This has the advantage of keeping the two-part counterpoint accompaniment on one stave, and avoids excessive use of ledger lines, besides affording valuable practice in reading from the C clef. The three texts under notice agree very closely. In the bar after the repeat (p. 783 in Best), the melody is prolonged to within a quaver of the measure. In Peters the last beat is a rest, and in the B.-G. the note is a semi-breve, filling the measure. In the last bar of the same page, middle stave, the second *c* is marked natural, and so in the B.-G., but in Peters it is expressly marked sharp. Page 784, l. 3, b. 1, contains a crotchet in the top part, lengthening the ending of the phrase of the chorale by a beat, but in the others that note does not appear.

No. 5, "Schmücke dich, O liebe Seele":—



In Peters, Vol. VII., this is No. 49, p. 50; and in the B.-G. No. 4 (p. 95) of the set named above. Both Peters and the B.-G. print the middle stave with the C (alto) clef. There is only one actual difference between the three texts, and that is in the bar after the repeat mark (p. 787). In Best the conclusion of the phrase is prolonged by a tied crotchet in the next bar, but the other editions dispense with that note. In bar 7, l. 2, p. 788, middle stave, the tied *d* is, in Best, queried natural, but there is no sign in the other editions. Beyond these minute points the texts are in absolute agreement.

No. 6, "Allein Gott in der Höh' sei Ehr":—



* Augener's Edition, No. 9,811.

As the greater choral preludes are given in the Peters edition in alphabetical order, we must go back to Vol. VI. for this, which is the eighth number in that volume, p. 22. In the B.-G. it forms the thirteenth of the eighteen great preludes. The reader, turning to the volume of Peters just named, will find no fewer than nine arrangements of this choral. Again, in Peters and the B.-G. the C clef is printed for the middle stave, and occasionally used in alternation with the G clef for the top stave. There are more divergencies in the three editions of this prelude than in the previous ones. On p. 791, l. 2, b. 5, top part, in Best, the last note of the second group is *b*, in the others *g*. In bar 1, l. 2, p. 792, there is a note missing in the middle part, which reads in Best as (*a*), and in the others as (*b*) :—



This extract will show how the C clef is in this instance rather awkwardly employed. In the next bar, pedal, the second note, *c* natural, is omitted in Peters and the B.-G. Bar 2, l. 3, same page, has, in Best, *e* for the last note of each group, top part, but in the others *d* is the last note of the third group. The *cadenza* solo passage at the end of p. 793 is marked *adagio* in Best, but that indication is placed a bar later in the other editions, where the harmony is resumed. In this bar, the first on p. 794 of Best, there is a slight difference in the notation of the middle part, that in Best being as (*a*), in the B.-G. as (*b*) :—



In Peters the full number of semiquavers is given. A similar employment of the dotted crotchet will be found in the B.-G. copy, p. 129, l. 3, b. 1, second voice; and as this edition has the autograph for authority, it is possible that this may be the original reading. The last note, *d*, top part, line 1, p. 794, in Best is marked sharp; in the others natural. To the first note of the third group, l. 2, b. 4, in the other editions is added a crotchet stem. The second group of semiquavers, p. 795, l. 1, b. 2, in Best, is incorrect: the four notes should be quavers to complete the rhythm.

VOLUME XII.*

This volume continues the issue of the choral preludes with—

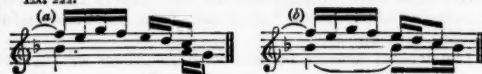
No. 7, "Wir glauben all' an einen Gott" :—



* Augener's Edition, No. 9,872.

This is known as the "Giant" Fugue, and I remember reading somewhere that the name was applied to it from a fanciful resemblance of the march of the quaver passages in the pedal to the tread of a giant. The composition forms part of the "Clavierübung" (exercises for the clavier), and is No. 12 of the third part of that work, and will be found in the B.-G., Vol. III., p. 212. It is the sixtieth of the choral preludes in the Peters edition, Vol. VII., p. 78. There is but one actual difference in the texts under notice. In Best, p. 798, last bar, top line, the reading is as (*a*), in Peters and the B.-G. as (*b*) :—

Ex. 222.



On the next page, l. 2, b. 4, top part, in Best and the B.-G. the first *e* is natural; in Peters it is flat. It may be added that the key signature is omitted in Peters and the B.-G., doubtless according to the autograph and the practice of the time.

STEPHEN S. STRATTON.

(To be continued.)

STUDIES IN MODERN OPERA.

A COURSE OF LECTURES DELIVERED IN THE PHILOSOPHICAL INSTITUTION, EDINBURGH.

BY FRANKLIN PETERSON.

(Continued from p. 175.)

VIII.—THE NIBELUNGEN RING TRILOGY— THIRD DAY—"DIE GÖTTERDÄMMERUNG."

THE height of dramatic power is reached in this the third day of the Trilogy. With a skilful hand Wagner draws the lines of the story's development closer until the elements which are to destroy each other are brought together, and the drama rushes swiftly to its tragic close. Indeed, it is only when we recognise anew Wagner's wonderful genius for dramatic work, that we realise how far short of his own standard the previous sections have fallen. We have met with splendid examples of the composer's power, also with several scenes of more than musical interest; but if we except the short, sharp tragedy of Siegmund and Sieglinde in the *Walküre*, there has been little or nothing to excite a warm human sympathy, or even a strong interest. No attractive character has crossed the stage, no noble thought or heroic deed has stirred our heart or quickened our pulse; the atmosphere has been one of hate, revenge, deceit, and wrong. It is not an imaginary grievance which lovers of the grand Nibelungen-Lied have laid at Wagner's door. The eminently natural outlines of the old legend have been distorted, its noble proportions have been dwarfed, its marvellous directness has been blunted, its healthy and breezy atmosphere has been charged with fetid vapours, and its aim, intense in its singleness, has been exchanged for as inextricable a tangle of confusion as has ever been presented to a thoughtful student. Some of this confusion is doubtless due to causes to which I have already alluded; but a comparison of Wagner's various sketches and explanations of the plot forces us to the conclusion that he was not careful enough in the final form of the *dénouement* to keep apart lines of development which were essentially divergent. The very title is proof of this, for "Die Götterdämmerung" ("The Dusk of the Gods") is a new element which has been forced into a plot that neither explains nor justifies it. The gods make no appearance on the stage, nor do they interfere with the action (to

the great gain, it must be said, of the drama); nor is there any valid reason given why the "Dusk of the Gods" should set in with Brünnhilde's sacrifice. On the contrary, the one thing which alone, it was said, could avert the "Götterdämmerung" was done. The Ring was returned to the safe keeping of the Rhine. ("The curse and the power of the Ring would vanish if it were returned to the water and so absorbed by the pure original element" :- Der Nibelungen-Mythus.)

At the risk of wearying my readers, I propose to enter a little more fully into this matter; for it is no little thing to stand among the ranks of the Master's warmest admirers and yet feel constrained to raise so strong a protest against what so many enthusiasts declare his greatest work.

The first complete sketch is a short article called "Der Nibelungen-Mythus, als Entwurf zu einem Drama" *—written in 1848. In this Wagner lays down lines which he has followed so closely in the Trilogy that we need only notice points from which he departed. Thus, the race of Giants has a more important rôle assigned to it than in the *Rheingold* and *Siegfried*. These "huge elemental beings," with their undeveloped intelligence, are placed in a conscious opposition to Alberich and the Nibelungs, and it is with great concern that they see the growing power of the Dwarf race. Wotan takes advantage of their fear and succeeds in entering into a contract with them to build the Walhalla. The Giants entrust the Ring, the price of their labour, to the keeping of a horrible Dragon, for its possession secures them power over the Nibelungs, which, however, they know not how to turn to the best account.

The race of Gods is a new and apparently younger element, and the power of the Giants gradually fades before their growing glory. They order all the affairs of the world, and control the elements, and nothing can withstand their might. But their position is not so secure as it seems, because it has been gained through craft. Wotan would fain undo the wrong he wrought the Nibelungs, and so rob Alberich's curses of their sting; but this can only be done by "a free will, independent even of the Gods themselves, by one who is in a position to take the burden of guilt on his own shoulders and atone for it in his own person." The Gods pin their faith upon the new race of men, whom they try by all means to raise as nearly as possible to their own standard of heroism. But for ages they have to bewail that the "right hero is not yet born, he in whom the strength of independence should attain also to the fullest consciousness ("Bewusstsein"), so that he should be able of his own free will, and with the penalty of death itself before his eyes, to take the responsibility of his most daring deed upon himself ("Seine kühnste That sein eigen zu nennen"). To the race of the Volsungs is the honour given of producing the long-desired Hero. Wotan enables Siegmund's parents to escape from the reproach of a childless union, by giving them one of Holda's apples to eat,† and Siegmund and Sieglinde, twin brother and sister, take their places in the drama, as explained in the *Walküre*. Their son is Siegfried, "Der durch Sieg, Friede bringen soll."

Mime still is called Reigen in this early sketch, and "Nothung" has not yet been invented as a name for Siegfried's famous sword, "Balmung." Siegfried uses his sword first to exact the penalty from Hunding, who had slain his father. (It will be remembered that in the

Walküre Hunding was the first victim of Wotan's fury after Siegmund's death.)

The Gibichungs are another race of heroes, who, like the Volsungs, are descended from the Gods. Gunther, the Gibichung chief, and his gentle sister Gudrun, are much influenced by Hagen, the son of Grimhild their mother, whom Alberich forced to his will. In no single instance has Wagner done more wrong to the Nibelungen-Lied than in substituting this lust-begotten son of the Gnome for one of the strongest, truest characters in all legend. Even his great sin, participation in Siegfried's murder, was committed in the interests of his chief. In the fierce last days of the Nibelunge Nôt, he "rises in tragic greatness; so helpful, so prompt and strong is he, and true to the death, though without hope. If sin can ever be pardoned, then that one act of his is pardonable; by loyal faith, by free daring and heroic constancy, he has made amends for it. Well does he know what is coming; yet he goes forth to meet it, and offers to Ruin his sullen welcome."*

In Brünnhilde's lament, before she ascends Siegfried's funeral-pyre, she exclaims—"Hear, then, ye glorious Gods, the wrong ye did has been atoned for. Thank him, the Hero, who took your guilt upon himself. He committed the fulfilment of his task to my hands; the bondage of the Nibelungs is broken, the Ring shall no longer bind them. Nor shall Alberich receive it; he shall not have the power to enslave you, but he shall be free as ye are. To you wise daughters of the Rhine commit I the Ring. The fire which consumes me shall purify the treasure. Guard it well—the Rheingold which was torn from you to impose bondage and work evil. Thou alone, All-father, thou All-glorious shalt rule, and that thy power may last for ever I bring thee this Hero. Receive him to thyself, for he is worthy of it"—and, as the curtain falls on the imaginary drama, we see Brünnhilde on horseback, armed as a Walküre, conducting Siegfried to Walhalla.

It will be seen that there is no thought here of the threatened "Götterdämmerung." On the contrary, the Gods seem to have gained a new lease of power, although Brünnhilde implies that Siegfried is mightier still than they. It is hard to apprehend the importance of Siegfried's "independence," "consciousness," or "acceptance of responsibility," and still harder to see how any deed of his, however brave, could atone for the sin of the Gods.

After having thus outlined his myth, Wagner proceeded to the execution of the only part of the task he proposed at first to carry out, namely, Siegfried's death; and the poem "Siegfried's Tod," written in 1848, published in 1863, is in all important details identical with its later form "Die Götterdämmerung." In the earlier poem the main facts which precede the arrival of Siegfried among the Gibichungs are set forth in two introductory scenes. In the first, the three Norns, the Fates of Northern Mythology, tell of the Nibelungs, the Gods, the Giants, the Dragon and Treasure, Siegfried and Brünnhilde, but it is to be feared that the scraps of information which they toss from one to the other would convey little meaning to the ears of any to whom they were news. The second scene is the beautiful duet between Siegfried and Brünnhilde, "Zu neuen Thaten," and is identical in the two poems. Brünnhilde still finds perfect happiness in her new-found treasure of human love, but Siegfried's restless spirit is thirsting for more adventures. Brünnhilde, as a woman, has a new motive given her, tender and caressing as love itself,

* Wagner's "Gesammelte Schriften," II., 256.

† I have been unable to identify this fruit in Grimm's "Teutonic Mythology."

* Carlyle's "Nibelungen-Lied," Miscellaneous Essays, Vol. III.



while Siegfried's joyous horn-call, so redolent of youth—



is transformed into a phrase which breathes the very essence of independent manhood :—



The Hero puts the Ring on Brünnhilde's finger in token of his unflinching devotion, and she bestows on him her horse, Grane, and her shield. "Siegfried's Journey to the Rhine," which closes the introduction, is a masterpiece of descriptive music, and full of the deepest meaning to those who recognise the motives which are so cleverly woven into the web.

(To be continued.)

THE PIANOFORTE TEACHER:

A Collection of Articles intended for Educational Purposes,

CONSISTING OF
ADVICE AS TO THE SELECTION OF CLASSICAL AND MODERN
PIECES WITH REGARD TO DIFFICULTY, AND SUGGESTIONS
AS TO THEIR PERFORMANCE.

By E. PAUER,

Principal Professor of Piano-forte at the Royal College of Music, &c.

(Continued from p. 177.)

PIANOFORTE DUETS.

STEP II.

D'Ourville, Léon. Potpourris.

No. 1. Auber. Masaniello.

" 2. Bellini. Sonnambula.

" 3. Mozart. Don Giovanni.

" 4. Verdi. Trovatore.

An agreeable pastime, acquainting the pupil with the best airs of these celebrated operas.

Gurlitt, C. Twelve progressive sonatinas.

No. 8. Schmitt, J. In G; moderato, andantino, rondo. Very pleasing and popular.

" 9. Gurlitt, C. In A minor. Allegretto scherzando, vivace. Brilliant and in its way effective.

" 10. Enckhausen, H. In C. Moderato, rondo. Solidly constructed and pleasing.

No. 11. Gurlitt, C. In F. Con moto, adagio, allegretto scherzando. Offers a good deal of variety.

" 12. Mozart, W. A. In G. Allegro con spirito, allegretto. Most excellent music, natural and melodious.

Heale, H. Six characteristic pieces :—

No. 1. Minuet in E minor.

" 2. Gavotte in D minor.

" 3. Waltz in F.

" 4. Scherzo in C.

" 5. March in C.

" 6. Polonaise in D minor.

These six pieces may be recommended for their natural expression and melodious contents.

Gurlitt, C. Parade march in G. Very pleasing and popular.

Percival, Frank. "Sunbeams," Popular Melodies.

No. 1. Strauss. "Blue Danube," Waltz (C).

" 2. Himmel. "Sweetest Rose" (C).

" 3. Donizetti. "Com'e gentil" (*Don Pasquale*) (F).

" 4. Irish Melody. "Harp that once," etc. (F).

" 5. Coltrau. "Santa Lucia" (C).

" 6. "Bonnie Dundee." Scotch Melody (G).

" 10. Reissiger. Weber's "Last Waltz" (C).

" 12. Trell. "Le Bal de la Cour" (C).

For Nos. 7, 8, 9 and 11 see Step iii. The whole collection will be found amusing and also instructive.

Reinecke, Carl. Op. 54. 12 Pianoforte Duets within the compass of 5 notes in one position of the hand, especially composed for the training of the feeling of time and expression. Books I. and II. :—

Book I. "Liedchen," in C.

" "Morning Prayer," in F.

" "Romance," in F.

" "March," in C.

" "Romance," in G.

" "Walzer," in F.

Book II. "Polonaise," in G.

" "Roundelay," in C.

" "Mazurka," in G.

" "Cradle Song," in A flat.

" "Alla Siciliana," in D min.

" "Tarantella," in A min.

These pieces, written by an experienced musician of refined taste, will not only prove highly useful, but also entertaining and stimulating.

Reinecke, Carl. Op. 122. 10 light Duets.

No. 1. "Greeting," in D.

" 2. "Liedchen," in C. (Also for Step i.)

" 3. "To the Guitar," in D.

" 4. "Savoyarde," in A min.

" 5. "Variations" (3) on the scale of C major.

" 6. "Rustic Dance," in G.

" 7. "A Round upon the Water," in E min.

" 8. "Gavotte," in G min.

" 9. "Miniature Sonata," in C. (Four short movements).

" 10. "Arlequin," in C.

Most carefully written, they offer by their great variety favourable material for study and amusement.

"CONCORDIA." Collection of Standard Pieces.

Handel. Bourrée from the 7th Organ Concerto (B flat). Firm, precise and vigorous.

Handel. Allegro from the "Water Music," in F.

Handel. Aria from the "Fire Music," in G. Bright and popular.

Handel. Allegro from the "2nd Organ Concerto," in B flat. Excellent in expression and frankness.

Back, Seb. "Pastorale," in F. A lovely movement.
Back, Seb. Andante, in F. A useful study for playing in correct time.

Haydn, J. "March," for wind instruments, in C. Cheerful and Bright.

Haydn, J. "March," for wind instruments, in E flat. Firm and vigorous in expression.

Haydn, J. Minuet from the "Emperor's Quartet," in C. Highly to be recommended.

Weber, C. M. von. Rondo, in C. Charming and full of melody.

Weber, C. M. von. "Sonatina," in C. A very popular and engaging piece.

Mendelssohn-Bartholdy, F. Fragment and Dance of Clowns from *A Midsummer Night's Dream*. B flat. Full of humour and wit.

Schumann, Rob. "Slumber Song," in E flat. A well-known and widely accredited movement.

Schumann, Rob. "Ring-Dance," in G. Written in a popular style.

Schumann, Rob. "Birthday March," in C. Most appropriate and effective. For the other numbers (43 in all) see Step iii. The "Primo" part is easier than the "Secondo."

Reinecke, Carl. Op. 46. "Nutcrackers and the Mouse-King. No. 5, Barcarole, in A. Very pleasing and melodious. No. 7, "Beat the March, trusty Squire Drummer," in G. A humorous and fiery march movement. For the other numbers, see Step iii.

Weber, C. M. von. Six Easy Pieces.

No. 1. "Sonatina," in C.

" 2. "Romanza," in F.

" 3. "Minuetto," in B flat.

" 4. "Andante con Variazioni," in G.

" 5. "March," in C.

" 6. "Rondo," in C.

Weber's easy pieces have obtained such wide and general popularity, that this is the best guarantee for their merit and usefulness.

Stirling, E. "God Save the Queen," in C. This air may be also used in Step i.

Stern, L. "Slap Bang," Polka, in G. Very bright and popular.

Spindler. Dance Themes.

No. 1. "Feodora," Polonaise, in C.

" 2. "Anna Liserl," Tyrolienne, in G.

" 3. "Olga," Polka, in C.

" 4. "Kathinka," Mazurka, in G.

" 5. "Amalia," Waltz, in C.

" 6. "Melanie," Galop, in C.

Very amusing and good for rhythmical purposes.

Södermann. Swedish "Wedding March," in F. Arranged by E. W. Ritter. If the pupil of Step ii. has very small hands, it might be given in Step iii.

Schumann, Rob. 12 Piano Duets for players of all ages. Op. 85. No. 6, "Mourning," in F. Very beautiful and full of feeling.

Schumann, Rob. No. 12, "Evening Song," in D flat. One of Schumann's finest inspirations.

Wurm, Marie. Op. 24. 4 Pianoforte Duets. No. 4, "Lullaby," in C. May be well recommended.

STEP III.

Hermann, F. "The Favorites." Short Piano Duets.

No. 5. Rondo, from Mozart's Quintet, in D. An effective arrangement of a beautiful, spirited movement.

No. 6. "Bridal Song" from Wagner's *Lohengrin*, in B flat. A welcome and beautiful melody.

No. 7. "Were I a Bird" (vocal duet), by Schumann, in E minor. Is sure to prove a universal favourite.

No. 8. Allegretto Scherzando (from Beethoven's 8th Symphony) in B flat. The delicious originality of this well-known movement is universally recognised.

No. 9. "Wanderer's Evening Song" (vocal duet), by Rubinstein, in D. A fascinating melody full of interest and charm.

No. 10. "Sailor's Song," from Wagner's *Flying Dutchman*, in C. Full of power, energy, and originality.

No. 11. "Menuet" (canon), by Haydn, in D minor. One of the most celebrated achievements of art and science.

No. 12. "March," from Wagner's *Tannhäuser*, in D. A universally popular piece.

No. 13. "Rondo alla Turca," by Mozart, in A minor. Full of spirit, cheerfulness, and rich substance.

No. 14. "Vivat Bacchus," from Mozart's "Seraglio," in C. Exhilarating and inspiring.

No. 15. "Andante," from Beethoven's "Kreutzer Sonata," in F. One of the most beautiful melodies in existence.

No. 16. "Sword Dance," by Spohr (Jessonda) in D. Requires a firm and energetic expression.

No. 17. "German Dances," by Schubert. A regular stream of melody.

No. 18. "Finale," from Weber's *Euryanthe*, in D. Bright and beautiful.

No. 19. Fragment and Dance, from Mendelssohn's *Midsummer Night's Dream*, in B flat and G minor. The characteristic beauty of these pieces is well known.

No. 20. "Entreating Child" and "Quite Happy," by Schumann, in D. Two of the most fascinating numbers from Schumann's Album.

No. 21. "Elsa's Bridal Procession," from Wagner's *Lohengrin*, in A flat. A broad and rich melody.

No. 22. Allegretto, by Niels W. Gade, in A. Exceedingly charming.

No. 23. "Evening Prayer," by C. Reinecke, in F. Solemn and expressive.

No. 24. "Serenade," by F. Hermann, in D. Very melodious.

No. 25. Andante, from Haydn's "Surprise" Symphony in C. Very insinuating and popular.

Lee, Maurice. "Gavotte de Louis XV." Op. 54, in F. Very popular. "Turkish War March," in F. Spirited and full of force.

Kremser, E. "L'Irrésistible," Polka Française, in B flat. Pleasantly animated and well rhythmicized.

Kuhe, W. "Bacchanale," in G. Possesses a fresh expression. Op. 92, "Marche de la Victoire," in E flat. The piece sounds better as a solo, for the arrangement is not practically written. "Brindisi," from Donizetti's *Lucrezia Borgia*. An effective transcription.

Horsley, C. E. "David's March," in C. In a certain sense solemn and dignified, although strongly influenced by Mendelssohn.

Clark, Scotson. Marches:—

"Belgian," in G.

"Chinese," in A flat.

"English" (Anglaise), in C.

"Dutch" (Hollandaise), in D.

"Turkish," in C.

"Russian," in C.

"Roman," in F.

These marches can only in a certain degree be called national marches, but they fulfil their purpose as effective and brilliant pieces. By the same composer are:—

"Marche des Jacobins," F minor.

"Marche des Girondins," in A.

"Commemoration March," in C.

"Marche Militaire," in E flat.

"Midnight March," in E.

- "Procession March," in C.
 "Pilgrims' March," in D.
 "Inauguration March," in C.
 "Festal March," in C.
 "Vienna March," in E flat.

They are well adapted for the beginning and ending of family concerts, and suitable as rhythmical studies.

Dorn, Edouard, Operatic Transcriptions:—

- Rossini, *Barbiere* and *Donna del Lago*.
 Donizetti, *l'Elisir d'Amore* and *Don Pasquale*.
 Verdi, *Ernani* and *Un ballo in Maschera*.
 Weber, *Euryanthe*.
 Auber, *Domino noir*.
 Mozart, *Don Giovanni*.

In these transcriptions, which are all of the same difficulty, the most celebrated and popular airs of the operas are introduced, and variations are added to make them more brilliant.

Dorn, Edouard, "Sunbeam" Galop, in E flat. Brilliant and full of animation.

"Spring Blossoms" (Mazurka), in B flat. Effective.

"Galopade d'Amazone," in E flat. Very animated.

"Chant du Bivouac," March, in E flat. Bright and jovial.

"Grande Marche Impériale," in C. Well rhythmicized.

Clark, Scotson, "Offertoire," in F, "Offertoire en forme d'une Marche," in D.

"Offertoire," in G. May be recommended.

Lefebvre-Wely, "Les Cloches du Monastère," in D flat. A universally popular piece.

Lindpaintner, P. Overture to *Joko*. Full of variety.
 (To be continued.)

LETTER FROM LEIPZIG.

AN excellent Mendelssohn concert was recently given here by the Musaget Verein. The "Fingal's Cave" Overture was one of the orchestral items rendered. Speaking of this work, the reporter of a Leipzig paper, who is also editor of a well-known musical journal, expressed the opinion "that 'The Hebrides' Overture ought rather to have been chosen, as it exhibits Mendelssohn's skill in the musical delineation of nature so much more worthily than the overture, 'Fingal's Cave.'" Alas, poor critic! "The Hebrides" and "Fingal's Cave" are merely two different names for one and the same work. Such crass ignorance on the part of a critic attached to a respectable paper is unpardonable. It reminds us of another instance, where a writer, generally supposed to know his business, informed the public, after a performance of Bach's *St. Matthew Passion*, that "the chorale, 'O Lamb of God,' after the first chorus, had been omitted." On the programme the words of the chorale appeared after the chorus, but in actual performance the chorale forms part and parcel of the opening double-chorus; so that the writer's remark gave unmistakable proof of his ignorance and presumption. Too often, even in musical Germany, the profession of musical knowledge is mistaken for the possession of it. But sooner or later, as in the instances cited above, the long ears protrude.

At the concert of the Pauliner male-voice Choir, conducted by Professor Kretschmar, a first-rate programme was put forward; and there was scarcely any fault to be found with its rendition. Many of our choral societies arrange their programmes to consist solely of novelties, without much regard to the artistic merit of the pieces produced; but the Pauliner Society chooses a more excellent way. Its programmes, as at the concert under notice, generally contain a fair proportion of high-class novelties, while the bulk of the pieces are works of standard merit. The principal novelties at this concert were Max Bruch's "Leonidas" and Gernsheim's "Phöbus Apollo." The first-named had already been heard at the summer concert of the Lehrer Gesang-Verein; and we must say of it that we do not think it is at all likely to equal, much less surpass, his "Frithjof"

in popular favour. There is plenty of learning to admire in "Leonidas," but one cannot shake off the impression that one has heard it all before, or something very like it, in previous works by the same composer. Max Bruch has very industriously cultivated his penchant for the antique—for the musical illustration of classical lore; but we think he would do well to break fresh ground. He has already given us "Achilles," "Salamis," "Odysseus," and "Roman Song of Triumph"—all of which bear a strong family likeness. It is not good for any composer to be harping continually on one string. Gernsheim's "Phöbus Apollo" is a highly wrought and multicoloured work; but it suffers from over-elaboration, so that we prefer the setting of the same poem by Dietrich. At the same concert were heard Reinecke's "Canon," "Auf der Wacht," and "Held Samson," the last-named being enclosed. The programme also contained three Volkslieder by Silcher, and part-songs by Schumann, Langer, and Veit. Schubert's "Nachtgesang im Walde," with its lovely horn accompaniment, was another attractive feature of the scheme. If any fault could be found with the concert, it would be its inordinate length. The orchestral numbers of the concert were Reinecke's overture to Calderon's *Dame Kobold* and a quaintly charming old dance measure by Rameau.

Another concert worthy of mention was that given by the Zöllnerbund, and at which choral works by Hauptmann, Rheinberger, F. Lachner, and C. M. von Weber were the chief attractions. A novelty by Oberreich, entitled "Deutschland's Stolz," deserves favourable mention, but the remainder of the programme was of the humdrum Liedertafel pattern. Moreover, the orchestral pieces were not well chosen: Liszt's Second Rhapsody and Weber's "Invitation to the Waltz" are two of the most hackneyed pieces we know, and concert-givers would do well to allow them a little rest. The singing of the Zöllnerbund was on the whole satisfactory.

Those who know Leipzig will hear with regret that the Old Gewandhaus is to be pulled down to make room for a palace. Art-lovers have strongly protested, and a numerous and influentially signed petition was laid before the Corporation asking that a building which had been sacred to classical music from Mozart's day to our own might be preserved, for the sake of its old and precious associations. However, our local rulers have rejected the petition, and the place of the Old Gewandhaus will soon know it no more! The greatest artists of the world, from Mozart to Wagner—composers, conductors, singers, and players, had all appeared at the Old Gewandhaus, and its acoustic qualities were unsurpassed. At the last operatic performance of the Gewandhaus students, conducted by Herr Capellmeister Sitt, Fräulein Herzberg and Herr Börner chiefly distinguished themselves. The programme consisted of an act each from *Mignon*, *Der Postillon von Lonjumeau*, and *Figaro*, with a shorter excerpt from *Der Freischütz*.

Mr. Ernest Hutcheson, of Melbourne, Australia, formerly a student at the Gewandhaus, paid us a flying visit during the "dog days." He gave a pianoforte recital with a programme exacting alike for hearers and performer. He has considerably enlarged the range of his technical attainments, but (as so often happens) in proportion as his technique has improved his taste has declined.

The summer concert of the Lehrer-Gesang-Verein was chiefly remarkable for the brilliant pianoforte-playing of Herr Willy Rehberg, who made great effect with a showy concert-piece for piano and orchestra by C. Chaminade. From the incessant use made of motives by Wagner and the noisy instrumentation one might easily have guessed that this composition was the work of a lady. The free use of cymbals and triangle will not compensate for the lack of "true inwardness." Herr Willy Rehberg also played charmingly pieces by Liszt, Dubois, and Xaver Scharwenka.

OUR MUSIC PAGES.

THE "Pastorale," by Edmondstone Duncan, which forms the subject of "our music pages" this month, is No. 3 of "six church pieces for the organ" ("Cecilia," vol. 49). These pieces are distinguished for their refined style and

by the easy flow of melody and harmony. The collection of organ music, edited by W. T. Best, entitled "Cecilia," numbering at present fifty volumes, is an extensive and varied library by celebrated organ composers, ancient and modern.

Reviews of New Music and New Editions.

The "Scotch" Symphony. By MENDELSSOHN. Op. 56. Arranged as pianoforte solo by MAX PAUER. (Edition No. 6,231; net, 1s.) London: Augener & Co. MENDELSSOHN'S great work is here presented to us in the useful guise of a pianoforte solo. Mr. Max Pauer's name as arranger is sufficient guarantee that the work is thoroughly done, and the music-loving public certainly owe Messrs. Augener & Co. a debt of gratitude for the excellent editions, both for pianoforte solo and duet, of the orchestral works of many of the great masters, which they are giving forth in such quick succession. That a long-felt want is being supplied cannot be doubted for a moment, and only the large demand for them can account for the very low price at which such excellently got up editions can be issued.

Miniatures. Trois morceaux pour piano. Par PERCY PITT. Op. 11. 1. Gavotte et Musette. 2. Lointain Passé. 3. Scherzino. London: Augener & Co. WE note in these pieces a decided improvement on this young composer's previous efforts. There is more self-restraint and less striving after novel effects, with the result that a much healthier tone pervades his Opus 11. We ourselves are more favourably impressed with the Gavotte and Musette; but each little piece is worthy of the attention of amateurs, who will find some good ideas here, often happily expressed.

Morceaux pour Piano. Par ANTON STRELEZKI. No. 74. Étude Mélodique. No. 75. Valse Mélancolique. London: Augener & Co.

THESE two *morceaux de salon* are very acceptable additions to the stock of this prolific composer's writings. There are suggestions of Chopin about each, particularly the valse, but there is no slavish imitation, and by taking Chopin as his model the quality and form of Strelezki's work is improving. The Étude Mélancolique gives a clearly defined melody in G flat major, with left-hand arpeggio accompaniment throughout. It will be found graceful, interesting, and pleasant to play. The same may be said of the valse, in E flat major, where no little ingenuity of construction is apparent. We can cordially recommend these pieces.

Blumensprache (Language of flowers). Gavotte for the pianoforte. By THEODOR HIRSCH. London: Augener & Co.

THIS is another very easy tuneful piece like the one we noticed last month ("The Gipsy Boy") by the same composer. It suits alike the taste and ability of beginners, and gives evidence that the composer perfectly understands the class of music mostly preferred by the young. As a useful school piece it will speedily become popular.

Pensée Mélodique pour Piano. Par GEORGE BRITTAINE MART. London: Augener & Co.

THIS remarkably well-written salon piece is as effective as it is melodious. One is apt to expect from its title a short trifle, whereas this occupies six pages. It is a most acceptable addition to the long list of *morceaux* for the

pianoforte, and one which shows the author to be a pianist and a sound musician as well.

Bunte Blätter (Leaves of varied hues). Kleine Tonstücke für das Klavier (vierhändig). Von CORNELIUS GURLITT. (Edition No. 6,926a-c; each net, 1s.) London: Augener & Co.

THIS set of twelve pieces for pianoforte duet is of the most varied character, and is well calculated to raise the liveliest interest in the mind of the young performer. In Book I. we find a *Husarenmarsch*, *Gavotte*, *Trauermarsch*, and *Humoreske*; in Book II., *Menuetto*, *Idylle*, *Burlesca*, and *Capriccio*. Book III. contains an *Intermezzo*, *Barcarole*, *Triumph-marsch*, and *Valse brillante*, all worthy of the familiar name of Gurlitt. Like his many other compositions they are extremely melodious, easy of performance, and pleasing to both players and listeners. In this cheap edition we anticipate for the *Bunte Blätter* a wide popularity, such as is undoubtedly merited by the works of Gurlitt.

Vortragsstudien. Eine Sammlung hervorragender und beliebter Tonstücke alter Meister für Violine mit Begleitung des Pianoforte bearbeitet. Von GUSTAV JENSEN. No. 18. J. M. Leclair. Andante, Gavotta e Minuetto. London: Augener & Co.

THE latest edition to this excellent series of classical pieces for violin, with pianoforte accompaniment transcribed by Gustav Jensen from the figured bass, is an *Andante* in E major, a *Gavotta* in E minor, and a *Menuetto* in E major by Jean Marie Leclair (born 1697, in Lyons, and murdered in Paris, 1764). A few of this composer's works are well known to the frequenters of the Monday and Saturday Popular Concerts, and we trust that Mr. Jensen will include in this admirable edition as many more examples of this writer's genius as he may deem worthy the task of transcription.

6 *Sonate da Camera a tre* (due violini e violone, o cembalo). Arcangelo Corelli. Opera IV. With pianoforte accompaniment worked out from the figured bass of the author, and with all necessary indications for the mode of executing, for bowing and fingering. By GUSTAV JENSEN. For two violins and pianoforte (Edition No. 5,302; net, 2s. 6d.). For two violins and violoncello (Edition No. 5,303; net, 1s. 6d.). For two violins, violoncello, and pianoforte (Edition No. 7,171; net, 3s.). London: Augener & Co.

WE presume that the 48 Sonatas, Op. 1 to 4, for two violins and bass, are sufficiently well known to the musical public to render any remarks of ours, either with regard to the composer or his works, superfluous. We may, however, just remind our readers that Corelli (1653-1713) was one of the first great masters of the violin and classical composer for this instrument, and may be considered as the founder of the art of modern violin-playing. He was a pupil of G. B. Bassani. In the present edition of 6 *Sonate da camera*, Op. 4, a pianoforte part has been skilfully worked out from the old-fashioned figured bass, so that these masterpieces may be effectively rendered with either of the three combinations mentioned above. For purposes of instruction the *Jensen* edition will especially commend itself.

Select Songs from the oratorios and operas of G. F. Handel. Edited by H. HEALE. No. 26. "O sleep, why dost thou leave me?" Air from *Semele*. London: Augener & Co.

ON this occasion we have an excerpt from the opera *Semele*, in the shape of an air for soprano, with the above title. There is nothing to distinguish it from the great

mass of Handel's solo work, the air being very like many other of his melodies and constructed upon similar lines. It is in E major, and is of moderate compass.

Classical violoncello music, by celebrated masters of the 17th and 18th centuries, arranged for violoncello, with pianoforte accompaniment. By CARL SCHROEDER. Benedetto Marcello. 2 Sonatas, G minor and F major. (Edition No. 5,503; net, 1s.) London: Augener & Co.

THE present series of compositions for violoncello by celebrated classical masters promises to be one of interest to every cellist, and especially to the teacher, who will have at hand a selection of sonatas, etc., well printed and edited, which will considerably lighten his task. The first two books brought us sonatas by Bach and Brevall; the third, which appears this month, contains two sonatas by the gifted poet and musician Benedetto Marcello (1686-1739). Amongst his works, which include concertos, piano sonatas, cantatas, oratorios, etc., his composition of the Italian paraphrases of the first fifty Psalms, by Giustiniani, entitled *Estro poetico-armonico*, is considered to be the finest. The works of such representative composers as Marcello claim the attention of amateurs and all students.

O Wind of Dawn (Höchstes Leben). Song by ANTON STRELEZKI. London: Augener & Co.

THE impassioned lines by Emmanuel Geibel are now set to music by A. Strelezki in a fashion which meets with our fullest appreciation. As is usual in the writings of this composer, the melody and harmony flow easily; in this case the music is emotional and pathetic. The compass for the voice is an octave and a minor third, from D sharp to F sharp, and the song is suited either for male or female voices. The words are given in English and the original German.

Six two-part Choruses for female voices, with pianoforte accompaniment. By HERBERT F. SHARPE. Op. 63. No. 3, "To Spring." (Edition No. 4,127c; net, 6d.) No. 4, "Then came the jolly Sommer." (Edition No. 4,127d; net, 4d.) London: Augener & Co.

BOTH these Part-Songs are very good of their kind. The music in each case is fresh and sparkling and goes with a capital swing, the accompaniments (especially that of the first-named part-song) being particularly good and appropriate. The voices employed are soprano and contralto, the lower part being just as melodious and interesting to sing as the higher. This is as it should be, but it is a feat which part-song writers do not always accomplish.

Operatic Choruses. Arranged for female voices, with pianoforte accompaniment, and adapted to English words. By H. HEALE. Three choruses from Méhul's *Joseph*. "Praise the Lord." (Edition No. 4,177; net, 4d.) "Morning Prayer." (Edition No. 4,178; net, 3d.) "Chorus of Maidens." (Edition No. 4,179; net, 6d.) London: Augener & Co.

MÉHUL'S Opera, *Joseph*, is a highly meritorious work, full of music which would appeal directly to unbiased amateurs in this country, where sacred music, or at least music illustrating Biblical subjects, is thought so much of, so long as it is in oratorio form. Unfortunately, however, prejudice is still strongly against our stage being used for representations of such subjects, and, therefore, the time is still far distant when this work will be heard, as written, in England. Our editor has given us three choruses which may be taken as thoroughly representative music, in which simplicity, clearness of style, and an easy flow of melody are noteworthy characteristics. Each number

has been arranged for first and second soprano and contralto, with all due consideration for the compass of the voices.

Operas and Concerts.

SIR ARTHUR SULLIVAN'S NEW OPERA.

ALTHOUGH M. Messenger's comic opera *Mirette* has had considerable success at the Savoy Theatre, Mr. D'Oyly Carte's patrons are eagerly looking forward for Sir Arthur Sullivan's new opera. The composer has been staying at his country residence, Walton-on-Thames, but has not indulged in much holiday-making, being anxious to complete the opera work for which Mr. Burnand is writing the libretto. It will be remembered that Messrs. Sullivan and Burnand were associated nearly thirty years ago, and we believe the new Savoy opera will to a certain extent be a revival of their earlier style, which can hardly fail to be welcome. The last performance of *Mirette*, for the present, has taken place, and if Sir Arthur Sullivan can complete his score in time, that will be the next novelty early in September. Should there be any delay, Mr. D'Oyly Carte will revive one of the former Savoy successes for a brief period.

OPERA AT THE LYCEUM.

OPERA at the famous home of the classic drama will be a novelty. *The Queen of Brilliants*, by M. Jakobowski, will have an English libretto by Mr. Brandon Thomas. It is ready, and in fact the work is put in rehearsal, and is announced for production on Saturday, September 8th. The company engaged for Messrs. Abbey and Gran will include Miss Lilian Russell as the heroine, Messrs. Arthur Williams, W. H. Denny from the Savoy, John Le Hay, Avon Saxon, Fred Wright, Compton Courtts, and Miss Lizzie Ruggles. The American artists, on their way here by the steamer *Aurania*, are Miss Annie Meyers, Miss Laura Joyce, Mr. Westford, and Mr. Herbert Wilke. The conductor, Mr. Steindorf, also comes by the same vessel. Mr. John D'Auban is busy superintending the dances. The scenery, by Messrs. Hawes Craven and Hacker, will be exceptionally brilliant. The opera has a history, having originally been produced in Vienna, where it was very successful, and was afterwards performed in Prague. Mr. Brandon Thomas will completely transform the German libretto, and make *The Queen of Brilliants* a comic opera of the most modern type. Of course, as much depends upon the humorous incidents and stage business as upon the music. The artists engaged indicate the kind of piece. The music will be increased by some new songs, etc., Mr. Jakobowski has composed for the English version, which is likely to be very successful at the Lyceum Theatre. Miss Lilian Russell has been heard before in London, and the part of the heroine is especially written by the author and composer to suit her capabilities; it is likely, therefore, that *The Queen of Brilliants* may attract good audiences to the Lyceum. The season cannot be a long one, as Mr. Irving in his farewell speech referred to the production of important dramatic novelties at Christmas.

MR. GILBERT'S NEW OPERA.

It will be strange to see Mr. W. S. Gilbert and Sir Arthur Sullivan in the position of rivals. Mr. Gilbert's new opera will probably be produced at about the same time as that of Sir Arthur at the Savoy. Mr. Gilbert's will be quite in his "topsy-turvy" vein, and will have a touch of burlesque. The scene is Elsinore, and the author intends to work upon the same lines as in his extremely funny travesty of *Hamlet*, which was recently represented at a day performance with remarkable success. The title is not yet decided upon; but that is Mr. Gilbert's usual way. Very few knew of the title of *Ruddigore* until the curtain rose and the play-bills were in their hands. The composer who will set Mr. Gilbert's libretto is Mr. Osmond Carr, whose music to *Joan of Arc* was greatly appreciated. The opera is to be produced at Mr. Daly's Theatre, Leicester Square.

6 CHURCH PIECES

for the Organ

by

Edmondstoune Duncan.Augener's Edition N^o 5849.**N^o 3. PASTORALE.****Moderato.**
Ch. 8.

Manuale.

Pedale.

R. H. Gt. Open Diap.

Ch.

Gt. L. II.

Sw.
Reeds, 8.

Music Printing Office.



11, Lexington Street London W



First system of musical notation. The top staff is labeled "Sw." and contains a melody with eighth and sixteenth notes. The middle staff is labeled "Ch." and contains a chordal accompaniment with eighth notes. The bottom staff is a bass line with a few notes.



Second system of musical notation. The top staff is labeled "Sw." and continues the melody. The middle staff is labeled "Ch." and continues the chordal accompaniment. The bottom staff continues the bass line.



Third system of musical notation. The top staff is labeled "Gt." and contains a melody with eighth and sixteenth notes. The middle staff is labeled "Gt." and contains a chordal accompaniment with eighth notes. The bottom staff continues the bass line.



Fourth system of musical notation. The top staff is labeled "Sw." and contains a melody with eighth and sixteenth notes. The middle staff is labeled "Ch." and contains a chordal accompaniment with eighth notes. The bottom staff continues the bass line. The system concludes with a double bar line.

Sw. *dim.*

Gt. (Sw. coupled.)

p

p

This system contains the first two staves of the musical score. The top staff is for Soprano (Sw.) and the bottom staff is for Guitar (Gt.). The key signature is two sharps (F# and C#). The Soprano part begins with a melodic line, followed by a measure with a *dim.* (diminuendo) marking. The Guitar part begins with a melodic line, followed by a measure with a *p* (piano) marking. The third staff is empty.

Gt. (Sw. coupled.)

p

p

This system contains the next two staves of the musical score. The top staff is for Soprano (Sw.) and the bottom staff is for Guitar (Gt.). The key signature is two sharps (F# and C#). The Soprano part continues with a melodic line, followed by a measure with a *p* (piano) marking. The Guitar part continues with a melodic line, followed by a measure with a *p* (piano) marking. The third staff is empty.

cresc.

This system contains the final two staves of the musical score. The top staff is for Soprano (Sw.) and the bottom staff is for Guitar (Gt.). The key signature is two sharps (F# and C#). The Soprano part continues with a melodic line, followed by a measure with a *cresc.* (crescendo) marking. The Guitar part continues with a melodic line, followed by a measure with a *cresc.* (crescendo) marking. The third staff is empty.



First system of musical notation, featuring a treble and bass staff with a grand staff. The key signature is three sharps (F#, C#, G#). The music includes a melody in the treble staff and a bass line in the bass staff. A dynamic marking of *mf* (mezzo-forte) is present.



Second system of musical notation, continuing the piece. It includes a treble and bass staff with a grand staff. The key signature remains three sharps. A dynamic marking of *crasc.* (crescendo) is present.



Third system of musical notation, continuing the piece. It includes a treble and bass staff with a grand staff. The key signature remains three sharps. A dynamic marking of *mf* (mezzo-forte) is present.



Fourth system of musical notation, concluding the piece. It includes a treble and bass staff with a grand staff. The key signature remains three sharps. Dynamic markings include *dim.* (diminuendo), *p* (piano), and *pp* (pianissimo). The system ends with a double bar line and a repeat sign.

MISCELLANEOUS MUSICAL ITEMS.

HUDDERSFIELD, one of our greatest manufacturing centres, intends to patronise music extensively this autumn. Dr. Richter, Sir Charles Hallé, and Mr. Henschel will give important orchestral concerts at Huddersfield, and there will be pianoforte recitals and vocal concerts introducing eminent artists who have not before appeared in the town. Miss Evangeline Florence has made a most favourable impression in this country, which she will leave for a short time after the Hereford Festival. Miss Evangeline Florence sails for New York to be married, but will return and continue her professional engagements in England. Several of our cultured managers have taken up the idea of commissioning composers to write incidental music for forthcoming plays. Mr. Henry Irving and Mr. Tree set an example worthy of being generally adopted; the wretched music which used to be performed at our theatres was a disgrace to them, but the compositions of Sir Arthur Sullivan, Dr. Villiers Stanford, Mr. German, and other excellent musicians have paved the way for a better state of things, and we are glad to note that playgoers appreciate the change. Musicians, like others, require an occasional holiday, and some of the famous instrumentalists and vocalists are enjoying their leisure greatly. Mr. Santley has gone to the Lago Maggiore; Madame Nordica and Miss Brema are at Bayreuth; the brothers de Reszké have gone to their native Poland; Madame Melba went to Paris, and Madame Calvé to the French Coast; Mr. Edward Lloyd goes to Ostend, staying first at Brighton for a few days; Mr. Plunket Greene was seen at Carlsbad; Mr. Ben Davies visits Westgate-on-Sea; Jean Gerardy went to Spa; Señor Sarasate went to his native Pampeluna for recreation, and afterwards to San Sebastian professionally—the famous Spanish violinist will be honoured by the patronage of the Queen Regent at the latter place; Miss Eibenschütz visited Ischl; Miss Fillunger is in the Salzkammergut, Upper Austria; Mr. and Mrs. Henschel are rusticated in Inverness-shire for the autumn, where they have taken a Scottish manse; Mr. Watkin Mills refreshes himself in Devonshire; the sisters Ravogli have gone to Italy until the next opera season; Madame Marian Mackenzie is staying at Boulogne, Mr. Barton McGuckin at Folkestone; Sir Walter Parratt is at Port Patrick, and Dr. Bridge is fishing in Ross-shire; Miss Hilda Wilson is at Northwood, Herts. Many others are compelled to remain in town until later in the season, but there will soon be a complete lull in the musical world. The students of our large teaching institutions have also taken flight, and their professors, to prepare for the hard work of the coming term. The violinist Jean Hubay has married the Countess Rosa Cebrian; M. Hubay is not much known in England, but is popular in Germany, Austria and Hungary, and his father, Karl Hubay, was leader at the National Opera, Buda-Pesth. The Marquis of Lorne has written the libretto of an opera, which is being set to music by Mr. Hamish McCunn, the well-known Scottish composer. Mr. Frank M. Gwyn is not much known to English amateurs, but an overture by him was recently performed at the Volksgarten, Cologne, and several critics in German journals speak highly of the work. Many old German fireside songs can only be heard in the domestic circle; they are learned by ear and have no accompaniment. Brahms, during his recent holiday, has collected nearly fifty of these wild-flowers of music—some very beautiful—and having written appropriate accompaniments, they will be published in the course of the autumn, and are certain to be eagerly welcomed. Frequently Brahms has written down a melody while some simple peasant has chanted it, little dreaming of the musical fame of the auditor. Many of these rustic ditties will probably be gems of feeling and homely expression, and they will be made artistic by the genius of Brahms. M. Isidore de Lara, having had his *Amy Robart* performed at St. Petersburg, has also had it produced at the Casino, Boulogne-sur-Mer. Herr Stavenhagen will commence his American tour in October. M. Johannes Wolff will continue the concerts of the Musical Union later in the autumn. From the good results already achieved, lovers of music will expect much in the future, many important novelties being promised, and the performances are likely to be very artistic. During the interval while the Savoy Theatre is closed for the rehearsal of Sir Arthur Sullivan's new opera, some

important changes and alterations will take place with the view of increasing the comfort of the audience and of improving the representations upon the stage; the latter will have the effect of enhancing some novel spectacular scenes in the new opera. Mr. Edward Solomon, the well-known composer and conductor, is about to follow in the footsteps of Mr. Grossmith and Mr. Corney Grain. He will start with an entertainment which has been written by Mr. G. Hawtrej and Mr. H. B. Stephens, the music being composed by Mr. Solomon. He will be assisted by Mr. George Hawtrej and Miss Frances Maas, who will take part in musical sketches. It is not unlikely that the first performance will be given at the Crystal Palace, after which Mr. Solomon and his party will go on tour. Mr. George Hawtrej is well known, and Miss Maas has a charming voice.

Musical Notes.

THERE is no particular news to give of opera or concerts in Paris; the chief singers at the Grand Opéra are returning one by one from their holidays, and choral rehearsals of *Otello* are being actively carried on. The Opéra Comique has not yet reopened its doors, and the only two items of news concerning it are the engagement of a Mme. Verheyden and the statement that M. Fugère will take the part of Falstaff in the absence of Maurel.

THERE have been rumours that the famous baritone, M. Lassalle, intends to quit the stage and betake himself to business, but if any such step is contemplated it is not likely to be taken just yet.

M. CHARLES LENEPHEN has just had reason to know that *Tout vient à qui sait attendre*. He gained the Prix de Rome in 1865, and now, after thirty years' waiting, he has received his commission for a work to be produced at the Grand Opéra. This is the gentleman whose *Velléda* was given at Covent Garden in 1882.

VISITORS to Aix-les-Bains are having an unusually interesting musical season. Among the works given are Massenet's *Manon* and *Werther*, and Verdi's *Falstaff*, in which work M. Fugère achieved such a success that he was at once selected to replace Maurel in Paris, as we have said above. The company includes a large number of Parisian celebrities, Mlle. Delna, M. Soulaacroix, &c.

Mlle. DELNA is to play the title-part in the new three-act opera, *La Vivandière*, by H. Carré and Benjamin Godard.

WE quote from *Le Ménestrel*—but with all reserve—the statement that Mme. Berthe Marx has been married to Mr. Otto Goldschmidt.

IT appears that the work on Gounod which Mme. Gounod is engaged in preparing is not likely to appear so soon as was expected.

THERE are to be considerable changes in the company of the Théâtre de la Monnaie at Brussels when it reopens; the missing ones will be Mmes. Nuovina, Horwitz, de Nocé; MM. Leprestre, Massart, Rey, Lequien; but Mlle. Simonnet and M. Bonnard, who will join, will be valuable acquisitions, the lady particularly. Of former members there will be Mmes. Tanésy, Armand, and Lejeune; MM. Cossira, Isouard, Seguiar, Ghasne, etc. Of the works to be given no reliable announcement is yet made.

THE concerts in connection with the Antwerp Exhibition do not appear to be much of a success thus far. M. Van Dyck declined to sing and Felix Mottl to conduct, because they were dissatisfied with the conditions and the *entourage*. M. Saint-Saëns was either less scrupulous or more fortunate, and his readiness was highly appreciated, for, as we read in the *Ménestrel*, "a palm was offered to

him, whereupon, as the orchestra thundered out the Marseillaise, he hurled himself on the piano, and, *plein d'un délire patriotique*, played the national anthem along with the orchestra. *C'était un beau spectacle.* What! only *beau*? Surely such a scene deserved a very different epithet.

M. PAUL GILSON, the young composer of that notable work, "La Mer," has just finished an important work for soli, chorus and orchestra, on the subject of Francesca da Rimini, a story which, strangely enough, in spite of its extraordinary suitability for musical setting, has never yet been worthily treated.

It is reported that *Hulda*, the posthumous opera of the late César Franck, will be one of the novelties of the winter season at the Théâtre de la Monnaie.

THE Wagner performances at Bayreuth began on July 19th with *Parsifal*, Herr Birrenkoven (from Cologne) taking the part of the hero for the first time; Reichmann, who sang almost more out of tune than ever, being Amfortas; Grengg, Gurnemanz; Plank, Klingsor; and Frau Rosa Sucher, Kundry; with Levi as conductor. The chorus and orchestra were fully adequate to their duties, and if some allowance be made for the imperfect vocalisation of some of the singers, the whole execution might be considered worthy of Bayreuth. But the chief interest of this year's performances centred in the production of *Lohengrin*, which was given (for the first time at Bayreuth) on July 20th, and not only achieved a brilliant success, but showed the work for the first time as its author conceived it. There were of course no cuts, and the choral parts in consequence appeared in quite a new light, their effect being enormously increased by the intelligent and careful stage management of every detail, as shown by the difference in the customs of the Saxons and Brabantines, and the adaptation of varying evolutions to the various harmonic changes of the music. The soloists were Mme. Nordica, Elsa; Miss Marie Brema, Ortrud; Herr Gerhäuser, Lohengrin; Herr Popovici, Telramund; and Grengg, King Henry. It is most satisfactory to record the unqualified success of the two English (or English-speaking) ladies: audiences and critics are agreed that vocalisation such as that of Mme. Nordica, so perfectly in tune and so exquisitely finished, has scarcely ever, if ever, been heard before at Bayreuth; and there is much reason to believe that this discovery will not only lead to further engagements of English-speaking artists, but will greatly help to open the eyes of Germans to the faults of their method of voice-production, and to their frequent tendency to incorrect intonation. Herr Gerhäuser undertook the part of Lohengrin (for which he had never been cast) in consequence of the indisposition of Herr Van Dyck, and only at two hours' notice; in such circumstances, his success is most creditable to him: Popovici greatly distinguished himself as Telramund, and Grengg was, on the whole, an admirable king. This performance was conducted by Herr Mottl, who seems to be becoming the favourite at Bayreuth, and who certainly deserves all possible praise for his efforts on this occasion. Herr Richard Strauss, on the contrary, who conducted the first performance of *Tannhäuser* on July 22nd, therein making his first appearance at Bayreuth, by no means sustained his reputation; and whereas *Lohengrin* was received with a degree of enthusiasm which has hardly been equalled at Bayreuth since the first production of the *Meistersinger*, *Tannhäuser*, by universal admission, fell quite flat. True, the vocalists were altogether inferior to those who sang in *Lohengrin*, but there was also an air of general dullness about the performance for which the conductor must be held, to some extent, responsible. Of the later performances, the

German papers to hand contain but scanty notices, and we will therefore only say that there were to be nine performances of *Parsifal*, six of *Lohengrin*, and five of *Tannhäuser*. It seems probable that hereafter *Tannhäuser* will gradually drop out of the repertoire; when *Der Ring des Nibelungen* is revived, as it probably will be in 1896, *Tannhäuser* may well be abandoned, and replaced by *Tristan* or *Die Meistersinger*. But the climax of the Bayreuth performances of 1894 is the production of *Lohengrin*, which has furnished a model from which it will in time be considered scandalous for other theatres to deviate.

At a general meeting of the Allgem. Richard Wagner Verein at Bayreuth on July 21st, it was stated that since 1891 the number of members had fallen from 8,965 to 4,988. It was therefore decided to discontinue the issue of the *Bayreuther Taschen-Kalendar*, and to contribute 3,000 marks (£150) towards the continuance of the *Bayreuther Blätter* of Herr Hans v. Wolzogen. Were it not that the numerous branches of the Verein bring in a considerable sum towards the maintenance of the Festspiele we should be disposed to say that Wagner societies were quite unnecessary in the present day. The contribution to the *Bayreuther Blätter* seems to us to be wasting money, and the *Taschen-Kalendar* will most probably be continued by some enterprising publisher on his own account.

MUCH has been written, if not heard, of a certain "Sang an Egir," composed by the present Emperor of Germany; this is shortly to be published by the firm of Bote and Bock, of Berlin, in various forms, as edited and arranged by Professor Alb. Becker, with a title-page by Professor Emil Döpler. The profits are to go to the fund for building a church in memory of the Emperor's grandfather, the first German Emperor, Wilhelm I.

A VOLUME of old German songs, arranged or adapted by Herr Johannes Brahms, will appear very shortly.

IN the autumn of last year some singularly interesting articles appeared in the *Allgem. Musik-Zeitung* relative to the use by Beethoven in the Pastoral Symphony of certain melodies or melodic phrases said to be taken with scarcely any change from Croatian Volkslieder. The charge as regards Beethoven (and a similar one as regards Haydn) was advanced by Herr Fr. Xaver Kuhač, author of a valuable work on "South Slavonian Volkslieder," who quoted numerous extracts from Croatian songs bearing such a striking resemblance to certain phrases of the Pastoral Symphony as to leave little doubt of there being some connection between the two. To these articles Dr. H. Reimann replied, admitting that Haydn must have often borrowed from Croatian sources (though certainly not from any want of individual invention)—but suggesting in Beethoven's case there was not sufficient evidence of any conscious borrowing, and that on the contrary the probability was that the Croatian tunes had been invented since Beethoven's time, and the melodies of the symphony had got imbedded in them. Herr Kuhač now returns to the charge, and gives further evidence as to Beethoven's connection with Croats and Croatian music. Passing over his attempts to show the care with which the Croats preserve their melodies intact, we come to something more important when he shows that Croat colonies actually existed in the neighbourhood of Vienna in many suburbs which Beethoven was constantly in the habit of visiting. One so curious as Beethoven was with respect to national music can hardly have neglected such an opportunity if it came in his way, and Dr. Kuhač fairly shows that it must have come in his way; but there is no downright positive evidence. Perhaps the most striking point is the fact

that when Beethoven, in the year 1819, was elected an honorary member of the Philharmonic Society of Laibach (a town of the Slovenians, a race closely akin to the Croats), he sent, along with a letter of thanks, a copy of the Pastoral Symphony. Now why should he have chosen this work (already ten years old) unless because it had some peculiar propriety, and what could that peculiar propriety have been unless it was that, above all his other works, it had something which would appeal to a Slovenian or Croatian audience? We think Herr Kuhač makes out a fair case, but of course neither he nor any other sensible person considers such a use of popular melodies as involving any imputation either on Beethoven's honesty or his imagination. Perhaps Dr. Reimann will have something further to say in reply.

FELIX MOTTI, who has done more for the reputation of Berlioz as an operatic composer than any Frenchman who ever lived, proposes to give another operatic Berlioz-cycle in October next, at the Hoftheater of Carlsruhe, whither all who desire to know Berlioz as he would have wished to be known should make their way. It is also said that Motti will before long conduct some of Berlioz' operas at a Parisian theatre—the Porte St. Martin (?)—under the management of M. Lenormand, who will engage a company of French artists for the purpose.

DR. H. REIMANN, of Berlin, has undertaken to edit a volume of the literary articles of Hans von Bülow, mostly contributed in his early years to various newspapers.

JOHANN STRAUSS has completed the new operetta on which he was engaged; it is called *Jabuca; das Apfelfest*, and is to be produced at Vienna on Oct. 15th, in connection with the jubilee fêtes in his honour. Millöcker has also written a new comic opera, the subject and title of which are not yet made known.

THE Wagner performances at Munich began on August 8th with *Tristan und Isolde*, the chief parts being assigned to Herr Gudehus and Mme. Moran-Olden.

THE record of performances at the Court Theatre of Dresden during the last operatic year shows a list of 64 complete operas by 36 composers. Taking the composers, Wagner heads the list with 50 performances of 10 works; then comes Mascagni with 22 performances of 3 operas—the *Cavalleria* enjoying the distinction of having been the most often performed opera of the year; the third place in the list belongs to Weber, with 20 performances of 4 works (including *Preciosa*). There were 3 novelties, Rubinstein's *Kinder der Haide*, Pittrich's *Marga*, and Umlauf's *Evanthia*, none of which appears to have had any particular success.

THE municipal authorities of Gotha have declined to contribute the usual amount towards the expenses of the opera-house, the Duke has declined to open the theatre, and unless some other arrangement is made, there will be no opera at Gotha next season. A rather strange sequel to the model performances and prize competition of last year.

ONCE more is the report started that Mascagni's *Ratcliff* is to appear at the Berlin Opera House in November—unless, that is, the author wants to rewrite his score again.

MASSENET'S *La Navarraise* is being translated into German with a view to its production at the Vienna Opera House.

DVORÁK'S last symphony, No. 5, *Aus der neuen Welt*, which seems thus far to have been rather unaccountably neglected in Germany, has been performed at Carlsbad.

A MEMORIAL concert for Franz Liszt was given in the old theatre at Bayreuth on July 31st, the anniversary of Liszt's death, with the orchestra now engaged in the Festspiele, and under the bâton of Siegfried Wagner.

Selections from the works of Liszt and Wagner were performed.

THE famous old organ of Strasburg Cathedral is about to undergo a general reconstruction. It will be fitted with the electro-pneumatic action, and all other latest improvements. It is estimated that it will take one and a half years to complete the work.

A MEMORIAL tablet is to be placed on the house at Mainz in which Peter Cornelius, the author of the *Barbier von Bagdad*, and of songs and choruses extremely popular in Germany, was born. Cornelius died on Oct. 26th (in 1874), and the ceremony will take place on that day.

IT is interesting, and somewhat strange, that while Verdi's *Falstaff* is making its way all over Germany, Nicolai's German opera on the same subject, *Die lustigen Weiber von Windsor*, has just been produced in Italy, at Turin—and with great success. An act of courtesy, which deserves general imitation. It is by no means certain that Verdi's great work will cause its predecessor to be forgotten.

THE ever-active Signor Sonzogno, not content with the possession of the Teatro alla Canobbiana at Milan, in which he intends to give an operatic season on the grandest scale, has also leased the Theatre of La Scala for the ensuing carnival season, and is going to give operas there also—especially, as at present announced, operas of the modern French school, including the latest works of Massenet, Reyer, Saint-Saëns, etc. The last season at La Scala was anything but a success, and Sig. Sonzogno seems likely to find he has a tough job before him.

ANOTHER of the great theatres of Italy, the San Carlo, of Naples, has been leased for two years to Sig. Nicolo Daspuro, who is reported to contemplate the production (among other works) of Franchetti's *Asrael*, Massenet's *Werther*, Verdi's *Falstaff* (a revival), and of Delibes' ballet, *Sylvia*—together with two new works, *Silvana*, by Mascagni, and *Fortunio*, by Van Westerhout.

SOMEONE ought to compile a lexicon of the new operas attributed to Mascagni: besides the one mentioned above, we read that he has composed one on a libretto taken from a novel, "Priest and Noble," by Nicola Misasi, the title of the opera being changed to *Serafino d'Albania*. But how is it that none of these works get beyond the stage of being announced in the papers?

THE artists said to be engaged for the next season at the Metropolitan Opera House of New York are Mmes. Melba, Sanderson, Eames, De Lussan, Lucile Hill, Scalchi; MM. de Reszké, Tamagno, Novelli, Ancona, Maurel, Plançon, Castelmarty, etc. But surely Mme. Calvé ought to be included, and M. Lassalle (?).

A WEEK of theatrical history: On Saturday, July 7, a new theatre, El Buen Retiro, was opened at Madrid with a ballet performance; on Monday it was closed, by order of the police, as unsafe; on Tuesday a fireworks performance was announced and forbidden; on Wednesday it was announced for sale; on Thursday it was sold; and on Friday the process of demolition began. Out, brief candle!

HERR GRIEG has promised to write a violin (and piano?) sonata for a Hungarian violinist, Eugen Adorján.

AT last we are to have a Chinese opera—unfortunately, not by a Chinese composer. M. Guimet is writing an opera on a Chinese story of the 7th century, and in the music he will embody a number of melodies collected by him during his stay in China.

THE full programme for the Birmingham Festival is as follows:—October 2: morning, *Elijah*; evening, Berlioz'

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